In this research and making course, students will use visual ethnography and virtual reality as tools to explore research processes that are beneficial to interior design practice. Students will work directly with NYC organizations/institutions to conduct ethnographic interviews to create design-related spatial diagrams and virtual reality experiences. As visual ethnographies, these documentations will communicate the ways individuals and their interiors actually create and/or exhibit power structures. We will ask, how does our understanding and representation of power within various types of spaces change how we might design? We will look at ways of documenting the individual and qualitative aspects of day-to-day life: from introspective practices to technologies of representing psychogeographic mapping, documentary film techniques (Morris, Vernon, Florida), choreographic systems like labanotation, and oral history traditions, ethnographic methods (as explored by Harvard’s Sensory Ethnography Lab, Parson’s Graduate Institute for Design, Ethnography, and Social Thought) and emergent applications of VR technology. Lectures and readings will discuss emergent technologies which represent the oral, aural, and visual unfolding of experience (such as VR), will also be analyzed and presented in case-study modules.

INT 456/656-01 (3 CR.)
INTERIOR TOOLS-
VISUAL ETHNOGRAPHY + VIRTUAL REALITY

VIRGINIA BLACK & BRENDAN MORAN
FRIDAY 9:00 - 11:50AM
Many interior designers are influenced by works of installation, citing the art as precedents for projects. Since installation art and interior design share many characteristics, this is an understandable tendency. Yet references to installations are primarily focused on the way they look and mimicked on the surface, rather than interpreted with a rich understanding of the deeper conceptual and operational aspects that are shared between these artists and designers.

Obtaining knowledge about the relationship between installation art and interior design will enrich a designer’s understanding of how a more nuanced cross-pollination can occur between the disciplines. This seminar course will include lectures, researching, field trips, oral presentations, and short papers that will develop a theoretical and critical position.

INT 456/656 - 02 (3 CR.)
INSTALLATION ART AS INTERIOR

ALEX SCHWEDER
MONDAY 1:00 - 3:50PM
The nature of manufacturing and work in the U.S. has shifted, leaving many types of buildings, particularly those in former industrial centers, vacant and underutilized. Climate change is more at the forefront than ever before, and therefore designers must consider adaptive reuse strategies for decreasing greenhouse gas emissions and how to limit energy use, particularly of fossil fuels. Since the preservation of existing buildings also retains cultural significance and memory, identifying these positive conditions for reuse, will also be a focus.

Field trips, and onsite and secondary research will be combined for showcasing "successful" adaptive reuse projects, as casestudies. Students will learn to analyze advantages/disadvantages of embodied energy in the life-cycle of a NYC building, with its materials and designed installations. Students will create a final adaptive reuse report with design and details for a hypothetical program. Calculating how materials and interior technologies, along with the cultural significance of existing buildings will provide a sustainable future.

INT 456/656-03 (3 CR.)
ADAPTIVE REUSE & EMBODIED ENERGY

BEN ROSENBLUM
THURSDAY 1:00 - 3:50PM
This course makes a thorough study of textiles, wall coverings, and carpets as they relate to aesthetics, applications, and functions. Both historical and current color and design movements in architecture and interiors are examined in detail. The structure and other physical properties vis-à-vis design and application are studied, and that understanding is applied to a mid-term textile design project. The second half of the semester consists of a series of trips to textile manufacturers, showrooms and notable projects to function as case-studies for the use of textiles in architecture and the interior.

INT 532-01 (2 CR.)
TEXTILES FOR INTERIORS
HAZEL SIEGEL
WEDNESDAY 2:00 - 4:50PM
MANHATTAN CAMPUS
This course (lecture, research, making lab) will look at “waste” as a cultural condition, as well as a creative medium. Investigating and learning about issues of waste and sustainability in the built environment with particular focus on interiors, will allow us to ask where waste comes from, how it is managed, and where it goes. We will examine historic and contemporary examples of the reuse and the remanufacture of materials into new works. In this course we will ask who are the practitioners that are repurposing waste in their designs or art and how might this influence others. Acting as creative and critical thinkers, students will look at the possibilities of things cast off, to suggest and make new interior space-related elements out of them, thus adding to the potential significance of the poetics of waste and reuse.

INT 481/731-01 (3 CR.)
INTERIOR OPTIONS LAB - SPACE OF WASTE: CIRCULAR ECONOMY AND THE INTERIOR
CALEB CRAWFORD
MONDAY 9:00 - 11:50AM
Parametrics is an advanced level design lab that will teach students the fundamentals of parametric and rule-based modeling for design applications in Interior Design, Architecture and Product Design. The coursework will encourage a conceptual shift away from the authorship of individual design artifacts by investigating rule-based and parametric design concepts and techniques in the context of a generative modeling environment: Grasshopper for Rhino. An introduction to basic modeling techniques in Rhino, and numerous examples of how to utilize Rhino/GH in the context of contemporary design workflows will also be included. Assignments originate from the context of applied modeling and the coursework will be supported by both practical and conceptual reading materials.
This is an introduction to the concepts, functions, materials, and construction techniques of furniture design. The course seeks to transcend decorative notions of design and challenge the students to develop a language rooted in economy, structure, and craft. It attempts to provide a stimulus for rethinking conventional notions of furniture design that address and influence the act of sitting. Students will work in a “bottom-up” manner, where material and structural investigations undertaken will inform the resultant project.

A series of controlled exercises at full scale using cardboard and plywood, will allow students to understand the value of different means of making through experimentation. The focus will be on the exploration of structure, material, connection, and production methodology that celebrates manufacturing abilities. Lectures, readings and hands-on practice prepare the students to solve sitting furniture design problems in drawing and model techniques. Shop certification SOD-001 IS REQUIRED and will be an integral part of the course.

INT 481/731-03 (3 CR.)
INTERIOR OPTIONS LAB -
FURNITURE DESIGN: DEFINING THE CHAIR
TED KILCOMMONS
MONDAY 5:00 - 7:50PM
This course addresses repetition as a visual tool of spatial construction, and its development in two and three-dimensional forms. We will look at the history of ornament from 1892 to the present, and track its transformation into surface patterning through the Modern period and into the contemporary. We will study the components of ornament and pattern, and dissect the operations inherent in the practice—mirroring, rotation, scale, translation, and inversion.

We will consider tiling as a method of systematically repeating discreet units and how manipulations to these units produce large scale effects over surfaces in both 2D and 3D. Finally, we will study motifs and their complex role as symbols, signifiers, and narrative devices. The ambition of this course will be to assemble a shared vocabulary to discuss these issues, and, most importantly, to produce new forms of ornament and pattern. Students will be introduced to Maya and Rhino to facilitate digital outputs.
The course will primarily focus on introducing students to working with wood products as they pertain to furniture design. Field trips to different furniture workshops throughout the city will show students how real-life fabrication studios operate and give helpful insight into specifying furniture, parts, and various finishes as an interior designer. Small round table discussions in class will cover topics ranging from: the nature of wood, milling and joinery, analyzing precedents of wood furniture designers, and understanding techniques commonly used in the industry.

Two projects: One is an investigation into making a personalized shelving unit and the second will be a small perch for sitting. Throughout the semester, students will design through 2D and 3D small maquette iterations to build the two pieces of furniture. We will conduct a series of experiments to learn the ways in which wood moves and how it can be utilized for longevity, strength, and beauty. The instructor’s personal approach to furniture design is a very hands-on and analog approach, working closely with materials and tools of the trade in order to perfect craft and solve complex design problems. Shop certification SOD-001 IS REQUIRED and will be an integral part of the course.

INT 481/731-06 (3 CR.)
INTERIOR OPTIONS LAB -
FURNITURE DESIGN: SITTING & STORAGE
ASHIRA ISRAEL
WEDNESDAY 9:00 - 11:50AM
Investigating Exhibition Design is an immersion into the study and design of exhibitions of varying types and scales. It is intended for students who are interested in a focus in exhibition design and experiential spaces, and who want to explore an aspect of interior design intensively as it relates to exhibition design. The lab course immerses students in research as a basis and structure for design investigations, merging interpretive learning with formal explorations in branding, display and experience design. Design projects will include lectures, readings, discussion sessions, and will be supplemented with field trips, and project critiques with exhibit design professionals. Working in teams, students will spend the semester exploring and developing several diverse types of exhibition projects, learning to work with a strong narrative approach to developing their designs—the core element that defines the design development. The semester will include a weekend exhibition immersion in Washington DC, and visits to exhibitions in New York City.

INT 481/731-07 (3 CR.)
INTERIOR OPTIONS LAB - INVESTIGATING EXHIBITION DESIGN

JON OTIS
THURSDAY 9:00 - 11:50AM
This advanced elective will facilitate students to research, study, analyze, present and draw a cross section of details found within iconic historical and contemporary projects. Students will research the historical context that created the details, and make connections between them. Several designers and their projects/works will be focused on to arrive at an understanding of their intentions regarding selected materials and the ways these materials interact well or oppose each other. We will also be concerned with innovative methods of fabrication and construction from different eras, and will look to understand them as a synthesis of our times. Discussions will consider the past, present and future implications of this research for designing. Beautiful 1:1 drawings of existing and new details (and their context) will define a new materiality.

INT 481/731-08 (3 CR.)
INTERIOR OPTIONS LAB - CONTEXTUALIZING DETAILS FROM INSIDE TO OUTSIDE

CAM LORENDO
TIME TBA
This first course in Computer-Aided Design and Drafting (CADD) covers the basic concepts and techniques encountered in today's microcomputer-based CAD systems. Major commands, defining drawings and editing techniques are mastered. Additionally, basic prototype drawings are created and recorded on hard copy.
This course explores 3ds Max Design as both a design and a visualization tool with an understanding that all knowledge and skills are intertwined and connected. The software is presented in a versatile manner that allows for quick conceptual sketches, tests on materials and light applications, parametric modeling, instant exchange between 2D drawings and 3D models, and development of detailed renderings. Students will build a new set of skills to take part in a creative work-flow. Students are encouraged to use their own work from design studio to compare and further explore all possibilities that are offered in 3ds Max Design and in forming connections between the different software platforms.

INT 561-01/02 (2 CR.)
CADD II: 3DS MAX

DAR SEAN CHOU
TUESDAY 6:00 - 8:50PM
This course will cover the use of Revit Architecture and how it differs from other traditional 2D drafting tools. We will use a combination of in-class lectures and exercises, and open forum time during our sessions. The goal of this course is to make students familiar with Revit in particular, and Building Information Modeling (BIM), on a more general scale. We will focus on how these tools can enhance student work, as well as how these tools are used in a professional environment. Students will achieve a level of expertise and comfort in using the software to develop an understanding of how Building Information Modeling tools can enhance the academic and professional workflow.